

DELL
PURSE
BOOK

3280

a guide to

Handwriting Analysis

25¢

your state of mind
and health;
your capacity for loving;
the way you handle
money; your creativity;
your most secret feelings:
your whole approach
to life...is revealed
in every word you write!



CAN HANDWRITING BE DISGUISED?

This is a sample of my hand-writing
as per your request. I will be
interested in seeing what you

study the writing above
and below, then
answer this question:
were these samples
written by the same person—
or by two different people?

This is 2 sample of my hand-writing
as per your request. I will be
interested in seeing what you

(to find out if you're right, see page 64)

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Yes, it's a Science!

■ The first recorded observation on the relationship between handwriting and personality was made by Roman author Tranquilius; he noted that Emperor Caesar Augustus was so economical "he squeezes his words together at the end of one line rather than start a new line."

But though as far back as 2000 years ago, man observed the correlation between the way we think and feel and the way we write, it is only within the last century that serious attention has been paid to this phenomenon. And still, even now, a discussion of graphology (handwriting analysis) is likely to call forth skepticism, amusement—or both. As a professional graphologist, the question I'm asked most frequently is, "But is graphology a *real* science?"

Doubtless, many readers of this little book will ask the same question, so I shall try to answer it now—along with other questions that are often raised about graphology.

First, allow me to point out that though writing is a physical act, it is an act that requires

the full cooperation and attention of our minds (if you doubt that, just try to write a letter—even a sentence—while looking at television, talking to someone, etc.). Therefore, because writing *does* require the full use of the mind, isn't it obvious that our *state of mind* would be reflected in the way we form all of our letters and lines? For example, isn't it obvious that if our feet drag when we're depressed, if our heads and our spirits sag, that our hand, holding a pen, is likely to sag, too—and form lines that tend to run downhill on the page?

If you believe in psychology, you'll have little difficulty understanding or accepting graphology principles. You'll see instantly that a woman who calls attention to herself by dressing vividly and boldly is quite likely to write in a hand that is vivid and bold, too; that a man who is a scientist, whose work requires that he heed every tiny detail, is likely to write in a hand that is precise and careful, with every *i* dotted.

Quite simply, your personality, your emotions, your intellect, your energy—all these things, and more, are at the stub of your pen. When you write, you communicate in not one, but two ways—through *what* you say and *how* you say it.

Often, people insist to me that their handwriting changes from day to day, and, therefore, it can't be analyzed accurately. Such people are wrong. The *basic* characteristics of a handwriting remain the same; what changes is the writer's mood, and, because writing *does* reflect mood, the script will vary in its slant or its

slope, etc. Its fundamental features, however, don't change, and a professional graphologist would recognize the same hand, no matter on what day or in what mood it was written. You can't anymore change the basic characteristics of your writing than you can change the basic shape of your nose.

Now back to the original question: is graphology a real science? The answer is yes—it is a science, like medicine or psychology, that combines a study of physical and emotional factors; it is an imperfect science, to be sure, but there is no science that can measure exactly either the state of man's mind or his health. Graphology, like psychology, can point out strength or weakness, selfishness or altruism, but no science can pinpoint the degree of these or other characteristics. To grasp the nature of man requires more than an exact science; it requires a graphologist, doctor, or psychologist, who understands and has wide knowledge of human behavior.

A knowledge of graphology is useful to everyone. It can help you to better understand yourself and others; to choose congenial associates; to develop your strengths and cope with your weaknesses. Therefore, remember that this book should not be used as a game, but as a tool; an instrument for learning more about God's most complex creatures—human beings.

ALFRED KANFER

■ The size of the handwriting is the first thing to consider when analyzing it. For the size of the writing is a gauge to the writer's intellect, ability to concentrate, aptness for details—indeed, to that person's over-all approach to life. For example, notice sample 1, below. This is

1. *He saw a bird flying*
2. *He saw a bird flying*
3. *he saw a bird flying*

large writing, composed of expansive, flamboyant letters. Clearly, a shy person wouldn't write this way, but, often, an extrovert would.

In most cases, people whose writing is large enjoy activity and achievement, seeing and being seen; they're always "on the go." Usually, too, they're enthusiastic, interested in large issues, bored by details, restless frequently, too impatient often to think through a problem methodically. It takes self-assurance to write large, and a tendency or desire to be lavish.

Abnormally large writing usually denotes arrogance, ostentation, a desire to dominate others. In some cases (depending on additional clues in the writing), an abnormally large hand is an

indication that the writer is emotionally ill.

Most people write medium size, as illustrated in sample 2. Therefore, because there is nothing unusual about this size, its significance won't be clear until it is related to other factors in the writing—legibility, slant, etc.

Sample 3 illustrates small handwriting. And because forming such tiny letters requires patience and concentration, this size writing indicates a person who is thorough, concise, interested in details; someone who sees the world close at hand and thinks things through carefully. A scientist might write small, or a philosopher, a psychologist, a student.

Often, people who write small would like to remain somewhat aloof from others, but, in most cases, they are more genuinely interested in their fellow men than people whose handwriting is large. Usually, people who write small are able to face life objectively (far more objectively than people who write large), and, too, they have high powers of observation.

Unusually small writing denotes stinginess on the part of the writer—particularly if the writing is squeezed unnecessarily into the space. (When doing an analysis, it's important to be sure the specimen is the writer's normal size; a card or small piece of paper may cramp people whose writing otherwise flows freely.)

The handwriting of people who are versatile may vary in size with their moods. When especially happy, they might form very large letters; when concentrating on a problem, their writing

might be much smaller. However, even if the size varies, other factors in the writing will reveal basic personality traits.

When possible, examine the signature of the person whose handwriting you're analyzing. Why? Because the size of the signature in comparison with the size of rest of the writing is another clue to personality. For example, a signature that is noticeably larger than the other script indicates that the writer has more self-confidence than he acknowledges to the world. And, conversely, a signature that is smaller than the other script indicates that the writer is less sure of himself than he appears.

OPTIMISM AND PESSIMISM are revealed in the base line of handwriting. In sample 1, below,

1. *We visited Washington*
2. *We visited Washington*
3. *We visited Washington*

the writing runs uphill—indicating the writer feels cheerful, optimistic, ambitious; feels quite literally an *upsurge* of hope and energy.

Sample 2, running downhill, shows the writer feels depressed, pessimistic; literally "down." Sometimes, a downward slope is simply the result of fatigue (the writer was too weary to raise the pen), but more often it indicates a lack of enthusiasm and hope. It is the writer's spirits that are sagging.

Sample 3, running neither up nor down, indicates a person who is feeling pretty much "on an even keel." Only the dip in the word *Washington* indicates that the writer may have one slight, nagging worry.

Quick-changing moods too can be seen in handwriting. Someone who is happy one instant, then sad the next, may write both uphill and downhill within the same paragraph, letter, etc. This may happen also in the case of someone who is normally an optimist, but who is upset or unhappy temporarily—the slope varies.

BE CAUTIOUS, however, when analyzing uphill or downhill bends in writing. Remember: most people's moods are temporary, and the script you observe reveals only how the writer felt *at the time* the specimen was written. There is just one way of finding out if the writer is consistently optimistic, pessimistic, or on a relatively even keel: by collecting many specimens of that person's writing, done over a lengthy period of time.

Note: to analyze writing most accurately—whether for slope or any other element—use specimens done on paper that has *no* ruled lines.

chapter 2 / SLANT, A KEY TO EMOTION

■ The direction in which handwriting slants is another clue to the writer's basic approach to life. For the slant of handwriting indicates which we allow to control us: our heads or our hearts; our intellect or our emotions.

1. *he didn't like his tea*
2. *he didn't like his tea*
3. *he didn't like his tea*

Sample 1 is right or forward slant writing—indicating more heart than head control. In most cases, a forward slant reveals a person who is affectionate, sensitive, emotional; someone who genuinely likes and enjoys being with other people. A woman whose writing slants forward may press a corsage, save love letters, cry in the movies; a man whose writing slants forward is the kind who joins clubs, carries a picture of his wife in his wallet, keeps his old Navy uniform. When handwriting slants forward and is large in size, the writer is almost always *ultra*-gregarious and out-going.

However, when analyzing writing, it's important (indeed, imperative!) to remember that extremes in the writing mean the traits indi-

cated are exaggerated greatly. Therefore, just as exceptionally large writing points to a person whose views and feelings are distorted, so does writing that slants very far forward. When you see script leaning far *far* to the right, you can be nearly certain that the writer despises being alone; that he or she needs people and attention almost desperately. If the writer is a woman, she may be a compulsive flirt; a too-frequent visitor; a talker-on-the-phone for hours. If the writer is a man, he may be a Don Juan; a show-off; a party-or-meeting-goer seven nights a week. In almost every case, people who write with an extreme forward slant are hyper-sensitive; easily hurt. They're prone to worry constantly about others' opinion of them, and their need for social approval is often an obsession.

SAMPLE 2 is writing with a vertical slant. It stands straight up and down, and indicates the writer is controlled more by intellect than by emotion. People whose slant is vertical are usually aloof; reserved—the kind who ignore Valentine's Day because it's "too silly" or "too commercial." Vertical slant writers may love deeply, but they often have difficulty expressing feelings or spontaneous affection. Not infrequently, they are snobs—or their reserve makes them appear to be snobs.

In most cases, vertical slant writers are quite self-reliant, with excellent reasoning powers and sharp judgment. Very often, they are people with good manners, poise, and much charm.

Handwriting with an extreme vertical slant might look as if it had been done with a ruler. And what an extreme vertical slant indicates is a person with too much reserve and restraint; someone whose emotions are "locked up;" who affects coldness, sometimes even arrogance, to hide feelings of insecurity.

SAMPLE 3 is a writing with a left, or backhand slant, and points to a person who is repressed and inhibited. However, before analyzing writing with a backward slant, find out the writer's age. Teen-agers and young people in college often go through a stage of affecting a left slant (and dotting *i*'s with a circle) in an attempt to be different.

Adults who write with a left slant are highly withdrawn and reserved; likely to be more interested in things than in people. They do not make friends easily; are often lone wolves. Backhand writers are almost never demonstrative or impulsive; frequently suspicious and cold. Beware if you come upon a backhand slant accompanied by large writing, or by thick or sharply pointed letters. It indicates the writer has a tendency to be cruel.

Note: Often, people who are left-handed can't control their writing from slanting backward; therefore, with southpaws, omit slant from the analysis and concentrate on other clues.

When the same handwriting slants forward, backward and vertically, you can be certain that the writer is fickle, changeable, given to moodi-

ness. For this kind of back-and-forth writing reveals at a glance the people who suffer almost constant conflict. Their minds and their hearts vie for control, pulling them literally in every direction. If other factors are present in the writing (for example, if it is abnormally large and has an excessive number of loops) the writer may be extremely neurotic.

BE CAREFUL, however, not to confuse people whose slant is scrambled with those who write vertically sometimes, forward other times. The latter group's ability to write both ways indicates versatility—and a person who lets go with family and close friends, but remains reserved with strangers and business associates.

An analysis of slant alone cannot tell you flatly if the writer is controlled by heart or head. Like any other single factor in an analysis, the writing's slant can only point out tendencies; inclinations. Bear in mind, too, that slant is rarely as easy to define as the samples on page 9. *All* writing falls into one of three slant categories—backward, forward and vertical—but within each category there are many variations. Judging the degree of slant in someone's writing is often difficult. However, you can confirm your judgment as you analyze other factors in that person's hand. Remember: when examining slant or *any* factor in handwriting, don't be hasty! You can't form a truly accurate picture of the writer until *all* factors have been analyzed and weighed, one against the other.

■ People who reason well are usually those whose thinking is logical, rather than intuitive; whose thoughts follow methodically in an unbroken sequence. Sample 1, below, is how such people are likely to write—connecting every letter just as they connect every thought.

1. *Maybe he'll call today*
2. *Maybe he'll call today*
3. *maybe he'll call today*

Unbroken letters in handwriting are a key clue to someone whose mind is extremely literal and logical; to the person who never jumps to conclusions and who probably scoffs at intuition. People who connect all of their letters are generally quite practical and precise, but very rarely creative or inventive. This is the writing of a person whose strength lies in executing ideas, not in dreaming them up; the man or woman who might be highly successful in business, but likely to fail as an artist, writer, etc.

In sample 2, some of the letters are connected and some are not—a clue to people whose thinking is logical and intuitive both. This is how most of us form our letters, and how most of us think.

We are logical a large part of the time, but we're guided, too, by intuition. Because the majority of people form connected and unconnected letters both, other factors in the writing must be analyzed for clues to the individual's business ability, imagination, practicality, etc.

SAMPLE 3 is writing in which all the letters are disconnected—a sign that points to someone who is highly imaginative. Disconnected letters are formed by people who are often extremely impractical and/or fiercely idealistic; a group that favors intuition over logic, leaping wildly to conclusions without the benefit of reasoning. Many kinds of very different people belong to this group of writers—religious fanatics, scatter-brained spendthrifts, brilliant copywriters, gifted poets and artists; people whose interests may be far, far apart, but who share one important thing in common: their judgments, ideas, etc. are based on intuition, not logic.

Perhaps because of (rather than in spite of) their disdain for reasoning, those whose letters never connect are usually quick to perceive ideas and situations. And when disconnected letters appear in very small handwriting, it's probable that the writer is highly sensitive and introspective, as well as imaginative.

When analyzing the writing of someone whose job is routine, but whose script is filled with disconnected letters, look into that person's hobbies. It's likely that he or she expresses creativity and imagination during free time.

■ As you've begun to see, everything in a handwriting reveals some facet of the writer's secret feelings and thoughts. But what you may not see yet is that the spacing between words and lines is actually a part of the writing—and just as revealing as its size, slant, etc.

1. *Dorothy went down to
the drugstore to buy the*

2. *Dorothy went down to
the drugstore to buy the*

3. *Dorothy went down to
the drugstore to buy the*

Consider sample 1—writing that is legible, but hard to read because the words and lines are spaced so close. Spacing that produces this kind of tangle suggests that the writer's thinking is tangled too; that his or her thoughts come so close together, they spill into each other. Tight spacing also points to someone cautious who lives in a small, closed world. If the script contains all connected letters and slants to the left,

tight spacing indicates strongly that the writer is narrow-minded; an arch conformist to public opinion, rarely thinking for him-or-herself.

NOW CONSIDER SAMPLE 2—writing that is evenly spaced. Occasionally, a letter in the top line touches, or nearly touches, a letter in the second line, but the writer has control of the pen; the situation is never “out of hand.” Clearly, script spaced like this indicates someone whose thinking is organized; whose thoughts are neither jumbled, nor controlled rigidly. This is average spacing—the way most people separate the majority of their words and lines.

Finally, look at sample 3 — writing spaced painstakingly far apart, revealing at once a person who insists upon plenty of room. However, what love of space indicates about the writer can't be understood until it is related to other factors in the script. For example, if the writing is large and slants forward, wide spacing indicates generosity; love of luxury. And if the writing is very small, with a left slant, wide spacing points to a person who distrusts people; who gets close to no one. Wide spaces coupled with writing in which all letters connect, indicate someone with a very logical mind; someone who wants room for careful, deliberate thought. In very large writing with a left slant, wide spaces point to a snob, self-indulgent and shallow, with exhibitionistic tendencies.

Note: to judge spacing accurately, the specimen should be done on a full sheet of paper.

1. I am anxious to see
all the children. How
did Jim like his new

2. I am anxious to see all the
children. How did Jim like

3. I am anxious to see
all the children. How
did Jim like his new

4. I am anxious to see
all the children

■ Like spacing, the margins surrounding handwriting are judged best when the specimen is on a full sheet of paper. Here again, it's important to be sure the writer has ample space to use as much (or as little) room as he or she wishes.

When analyzing handwriting, margins are of value because they provide an over-all look at the script—and at the writer. They provide clues to the person's ability to plan and follow through; to aesthetic tastes; to extravagance or thrift. Consider sample 1, page 17; writing framed by margins that are even and uniform. These are precise margins, left by people who try hard to plan life carefully—what they'll wear, how they'll spend time and money, where they'll place new furniture, etc. Additional factors in the writing may prove the writer doesn't succeed always, but very even margins indicate a person who sets out to be careful and exacting; a person with good taste—who likes everything in life "just so."

NOW CONSIDER SAMPLE 2—writing with almost no margins, pointing to people who crowd their lives as they crowd the page. A woman who leaves little or no margins is apt to have a house with too much furniture, too many knickknacks. She may have stacks of old magazines and newspapers; be a saver of buttons, ribbons—all kinds of what-nots. Sometimes, borne out by other clues in the writing, crowded margins reveal someone *very* stingy; a hoarder of objects and money. Other times, combined with additional traits in the writing, crowded margins reveal an extremely active person; someone who serves on umpteen committees, maintains a staggering schedule nearly every day. The big clue to writers who leave little or

no margins is that they are crowded by something, or crowding something or someone. For these people there seems never enough time, or enough money, or, in the case of an eccentric, enough old newspapers, ribbons, cats, etc.

THERE IS A SAYING about one person giving another "a wide margin," and those who do so in writing would like to do so in life. People who leave wide left margins want to be fair and open-minded; generous, even extravagant, with money. However, despite the desire to be generous, some people are innately practical. Consider sample 3: writing that begins with an extravagant left margin, but soon edges back—revealing the writer's basic caution and economy. This is the script of someone who sets out to buy cashmere, but who comes home usually with lambs' wool.

And then, conversely, there's the person who sets out to buy lambs' wool, but who comes home often with cashmere; the person whose left margins are narrow (always an indication of practicality), but whose right margins are wide (always an indication of impracticality).

And finally, there is the very confused, ambivalent person whose margins are like those in sample 4. Usually cautious at heart, this is a man who might agree with liberal thought, but, at the last minute, vote as a conservative. This is a woman who might pass up a sale on items she doesn't need; then rush back to the store because saving matters more to her than needs.

However, sample 4 reveals more about the writer than just confusion. Notice how illegible the writing is—always a clue to someone who can't or won't communicate with others. This is large, right-slanting script (pointing to a warm person who is out-going) but despite the writer's good heart and intentions, inner turmoil prevents real communication with the world. Quite simply, this person's margins and illegible hand indicate that he or she is too "messed up" to express thoughts and feelings coherently.

ILLEGIBLE WRITING, in some case, has unpleasant, even sinister, aspects. For example, when an illegible hand is accompanied by many slurred letters, it means usually that writer has no wish to communicate; that he or she doesn't trust people and/or wishes to hide something. If certain other traits are present (see chapter 18), illegible writing indicates a person who is dishonest and deceitful.

However, generally, illegible writing is simply an indication of people too selfish to make an effort to be clear. Small, left-slanting writing which is illegible is a clue to an eccentric—someone intelligent, but reclusive, who desires no contact with the outside world.

In itself, the legibility of handwriting says nothing about intelligence. Many dull-witted people write legibly; many geniuses do not. Remember, legibility indicates one trait only: the writer's wish or emotional ability to communicate thoughts and feelings to others.

■ To understand the term "zones," simply think of handwriting as divided into three sections: a) the upper zone, composed of letters with ascending strokes (*l, d, h*, etc.), b) the lower zone, composed of letters with descending strokes (*p, f, g, y*, etc.), and, c) the middle zone, composed of small letters with neither ascending nor descending strokes (*a, n, s*, etc.). Then, aware of all three zones, examine writing to see which, if any, zone the writer emphasizes.

Sample 1, below, is writing in which the upper

1. *Lill fell down the steps*
2. *Lill fell down the steps*
3. *Lill fell down the steps*

zone is emphasized (compare the very tall *l*'s, the *d*, etc. with the very short descending strokes on the *f* and *p*). The height of upper zone letters indicates the height of our ideals and aspirations—and the higher these letters "reach," the higher the dreams and aims of the writer. Therefore, the upper zone emphasis in sample 1 points to an idealist; to a daydreamer who is neither very materialistic, nor very concerned with

physical gratifications. If the middle zone letters in upper zone script are uniform in size (like those in sample 1), the writer is able usually to cope with the realities of everyday life. However, if the middle zone letters are *not* uniform, the writer is probably a dreamer or visionary of the first order—someone “up” on a cloud.

In the lower zone, we reveal the extent of our physical drives—and how well we cope with them. When the lower zone is emphasized (seen in writing with long, exaggerated downstrokes and average, or shorter-than-average upstrokes) the script points to someone whose physical drives are great; to a person with strong sexual impulses, a hearty appetite, a need for activity. In some cases, indicated by the shape of the loops, lower zone writers are extremely materialistic, vain, theatrical (see chapter 10 for more about loops and what their shape reveals).

IN SAMPLE 2 the zones are emphasized equally—indicating strong physical drives, balanced by high ideals, and a realistic approach to life. Evenly-balanced zones point to someone well adjusted; to a person whose aims, ideals and physical drives are not in conflict.

Sample 3 is script in which the emphasis is on the middle zone—on reality alone. Middle zone writers rarely daydream, nor do they usually possess strong physical drives. In some cases, they are unduly practical, inhibited and guilt-ridden, but this can't be determined until other factors in the script are analyzed.

■ Want to find out if a friend is aggressive or passive; dependent or independent? Indications of these traits appear in handwriting—in the rounded or angular shape of the letters. For example, very rounded letters (sample 1) point to someone docile, passive, dependent. The rounded writer is a peace-lover, gentle and naive—with very little initiative or ambition.

1. *I'm meeting Mark now*
2. *I'm meeting Mark now*
3. *I'm meeting Mark now*

Letters that are rounded and angular within the same writing (sample 2) point to someone neither fired with ambition nor without initiative. Though easy-going, these writers will fight for their rights when it is necessary.

Sharp, angular letters (sample 3) point to a person who is strong-willed, aggressive, and independent. Angular writers have great energy; usually show much initiative.

A rounded writer and an angular writer are frequently attracted to each other, but the pair is rarely happy for long. Basically, each partner is repelled by the other's traits.

■ The thickness of handwriting results from pressure put on a pen. And the amount of pressure exerted is revealing of the writer. Consider sample 1, below—thick writing, resulting from

1. *Come and see him*
2. *Come and See him*
3. *Come and see him*

heavy pressure. People who write this way are usually emotionally intense and highly sensual. Usually, too, they're self-confident, forceful, energetic, and more interested in material things than in other people.

Sample 2 is thin writing, the result of light pressure. Those who write this way are rarely materialistic; usually more spiritual than sensual; gentle, sensitive, refined. If writing is extremely light, it indicates very low vitality.

Sample 3 is medium-weight writing, and those who write this way are usually equally fond of people and things, neither shy nor pushy, inactive nor overly active. In short, they are relatively well-balanced, uncomplicated people.

Note: when analyzing pressure, be sure the writer has used the width stub he or she prefers.

■ Speed pertains to energy, and the rhythm of a person's writing is an indication of how quickly or slowly that person thinks and acts.

For example, very fast thinkers may omit words, punctuate carelessly, slur words ending in *ing*. Very energetic people may write above the line, dot *i*'s and cross *t*'s far to the right, abbreviate words. Depending upon other characteristics in the script, the above clues indicate a person who is either spontaneous or hasty, agile or rash, vivacious or flighty.

Writing that is done *very* hurriedly almost always denotes anxiety—and if the script contains many crossed out or rewritten words, it points to someone emotionally disturbed.

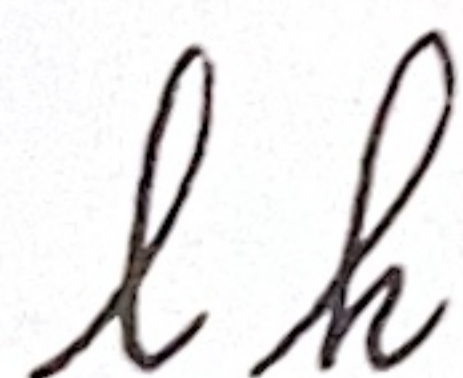
The writing of the slower thinker may look as if every letter were a work of art. In slow writing, punctuation is rarely ignored; *i*'s are dotted straight over or to the left of the letter; words are almost never crossed out or abbreviated. The slow writer may be either self-controlled or lacking energy, painstaking or dull-witted. Here again, all factors in the script must be analyzed to pinpoint the meaning of a single factor.

Handwriting that is uneven in speed (indicated usually by changing pressure and letters that vary in size) points to someone who is suffering inner turmoil. Just as this writer's emotions are quick changing and uncertain, so, too, is the hand that guides the pen.

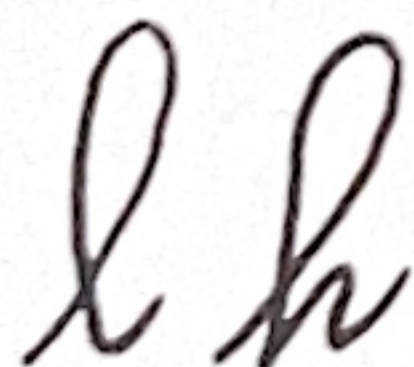
chapter 10 / LOOPING THE LOOP

■ When handwriting is analyzed, close attention should be paid to the loops on letters such as *g*, *y*, *l*, etc. Why? Because loops represent our aims and ideals; their height indicates how high we reach; their depth indicates how materialistic we are; how determined to attain our goals we are; how physically active. The width of the loops we form offers a clue to our capacity for self-expression; to our prudence, generosity, degree of reserve and repression.

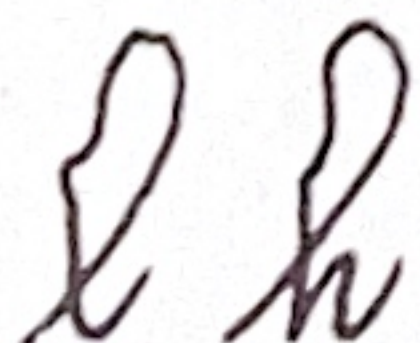
This and more can be seen in loops; the clues are there, waiting to be recognized. The samples that follow are a guide to interpreting common loop formations; match specimens carefully to the samples to see what each reveals.



high loop: keen imagination; high ideals and ambitions; spiritual



high wide loop: sensitive; emotional nature; often musical ability



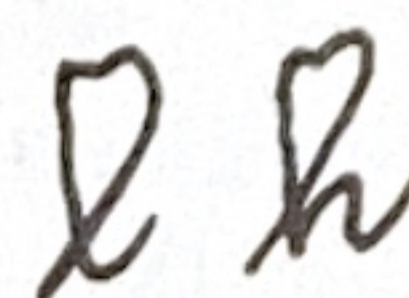
broken back loop: muddy distorted thinking; often eccentric



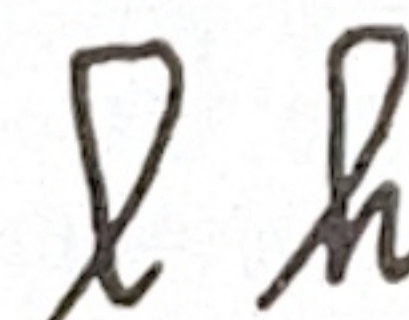
small short loop: practical; lack of energy; little imagination, ambition



narrow loop: cautious; emotionally repressed; inhibited and reserved



ragged-top loop: physical illness



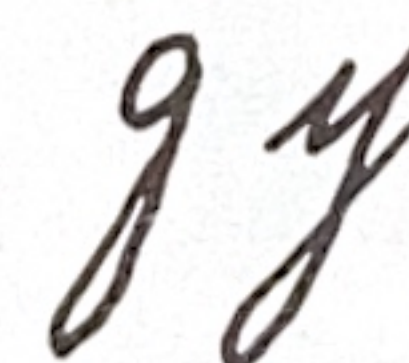
square-top loop: stubborn and rigid; not discouraged easily; pretentious



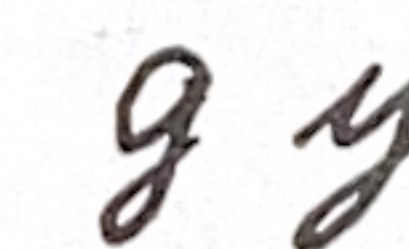
loop eliminated: original thinker; self-confident; good judgment



wide exaggerated lower loop: vain; given to theatrics; superficial



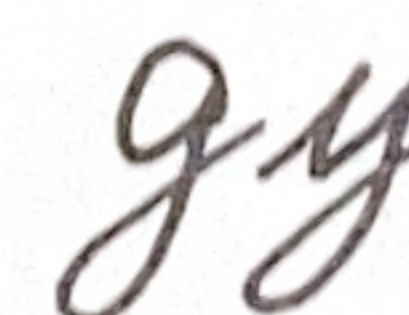
long lower loop: great energy or strong sexual drive; materialistic



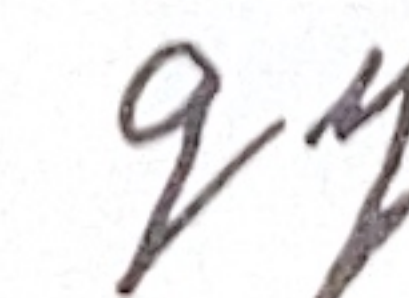
short lower loop: lack of vitality and drive; practical; matter-of-fact



knotted loops: reticent; the more knots, the more secretive the writer



round even loops: gentleness; gracious and friendly; often naive



loop eliminated, downstroke returns to right: giving; not materialistic

chapter 11 / CAPITAL GAINS

■ The way in which people form capital letters is indicative of their attitude toward authority, their degree of pride, and their personal tastes. Generally, large capital letters reveal a person with great pride, an unwillingness to be beholden, and somewhat elaborate tastes. Small capitals reveal a person who is modest and cooperative, with relatively simple tastes. For further clues to analyzing capitals, compare specimens to the samples below.

A B C D printed capitals: artistic abilities; simplicity

L S F old-fashioned capitals: respect for traditions

M M M high first stroke on M: strong wish for approval

B D O wide-at-the-base capitals: easily fooled; gullible

B D O narrow-at-the-base capitals: cautious; skeptical

X W U ornate capitals: vain and vulgar; pretentious

L O open-top D or O: frank; generous; talkative

The capital letter *I* is the “me” within handwriting—for the way in which it is formed is a key clue to the degree of the writer’s ego.

Remember that the size and shape of this important capital have the same meaning as the size and shape of all capitals (see page 28); then, with that in mind, study the sample *I*’s below for still further clues to personality.

I Roman numeral I: resourceful; severe

| single stroke I: strong ego, plain tastes

Q inverted I (starts from left): rebellious

Q inflated loop I: demands attention; warm

Q small-loop simple I: cautious; modest

i'm smaller-than-other-words I: weak ego

I'm much-bigger-than-other-words I: conceit

I tall-loop simple I: pride in work; loyal


chapter 12 / SMALL TALK


■ Analyzing the small letters in handwriting is an excellent way to check on traits that appear elsewhere within the same writing. And, too, an analysis of a person's small letter formations will indicate if that person is inclined to be obedient and compliant, or, instead, to be independent and express individuality.


Why does the way in which we form small letters point to these traits? The answer is simple: in school, all of us were taught rules for forming every letter of the alphabet; therefore, as adults, the degree to which we stick to (or break away from) those rules is a clue to our need to conform, be ourselves, etc.


The small letter formations below and on the next page are some of those seen most often in handwriting; following each letter are the traits it indicates.

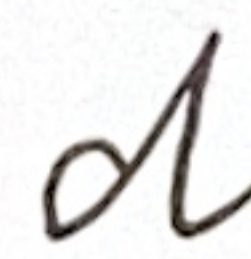
Note: when letters vary in form within the same writing, it indicates the writer is versatile; usually, the more variety in the script, the more versatile the writer.


 *g* that resembles the numeral 8: creative mind; cultured; literary learnings


 *g* that resembles the numeral 9: good judgment; mathematical ability;


 *y* that resembles the numeral 7: see above

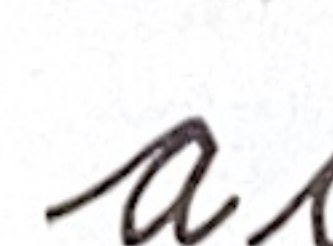
 *g* made to resemble the letter *q* (and vice-versa): devoted to others; warm-hearted


 *d* with downstroke separate from upstroke: reticent and cautious; given to silence

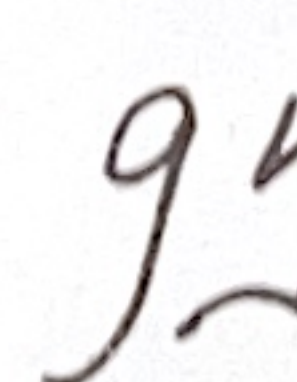
 *d* with a very tall stem: great dignity and pride; trustworthy; extremely honorable


 *d* with a very low stem: scheming; cagey


 *b* open *b*: easily fooled; naive, vulnerable

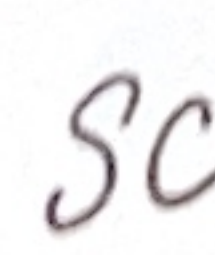
 all letters with an unnecessary first stroke: conventional; obedient; exacting

 *d* and/or *t* made with a loop: sensitive; the wider the loop, the more open to flattery

 *g* (or *y*) with return stroke extending left: dependent; often immature; clannish





 Greek *e*: refined tastes; literary interests













 *e* that is made like the letter *i*: sharp, perceptive mind; quick thinker and talker

 any small letter that is printed: creative ability; versatile; independent thinking

■ The stroke that crosses the vertical line of the small letter *t* is called a "t-bar." And in analyzing handwriting, the t-bar is important for the way in which the writer balances it on the vertical stroke gives a clue to his or her will power (or lack of it), temper, ways of dealing with situations, spirit and drive. Many people make several kinds of *t*'s, each indicating another aspect of personality—or confirming a trait noted previously. In most cases, the more variety in a person's *t*'s, the more versatile that person is likely to be.

The sample *t*'s that follow are those which appear most often in handwriting. When matching a specimen to these samples, bear in mind that it is the t-bar that should match, not necessarily the vertical stroke.


-  firm centered t-bar: well-balanced; controlled and disciplined
-  right-flying t-bar: enthusiastic; lively; if writing is angular, quick tempered
-  t-bar to the left: procrastinator; indecisive (doesn't finish things)
-  t-bar high and to the left: weak; a head-in-the-clouds daydreamer


-  star-crossed t-bar: great sensitivity; persistent; often obstinate
-  looped t-bar: same traits as above, but less sensitive and confident
-  t-bar hooked at beginning or end: tenacious; nervous energy; will power
-  slanting down t-bar: argumentative; domineering; often sharp-tongued
-  t-bar above and ascending: imaginative; adventurous; high ambitions
-  low t-bar: kindly; repressed; guilty
-  t-bar eliminated: careless; lack of concentration and/or initiative
-  ascending t-bar: aspiring, ambitious; if writing is vertical, snobbish
-  high-bowed t-bar: dedicated; spiritual
-  center bowed t-bar: controlled; steady
-  very heavy t-bar: brutal tendencies; destructive; hot-tempered
-  very long t-bar: driving; energetic; if bar is thin, wavy, weak self-confidence

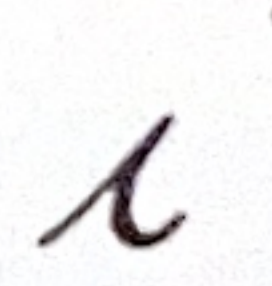
chapter 14 / THE I'S HAVE IT

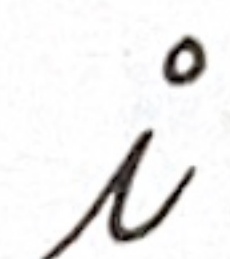
■ Many of the traits and attitudes indicated by a writer's t-bars will be borne out by the way in which he or she dots the letter *i*. For example, in handwriting where the t-bar ascends above the vertical stroke, the dots on the *i*'s are likely to be high, too—confirming the writer's imagination, ambition, adventurousness. People with a good memory will dot their *i*'s consistently.

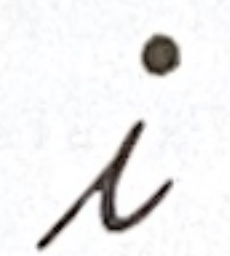
Just as the same writer often forms more than one kind of *t*, he or she may dot *i*'s in more than one way. Following are samples of the most common *i* dots. Use them to compare against specimens, remembering that dots only are to be matched, not the formation of the *i*'s.


 dot directly above letter: exacting and meticulous; very matter-of-fact


 dot high above letter: imaginative; if dot is to the right, adventurous


 dot flying to the right: animated, energetic and impulsive; optimistic


 dot formed like a circle: wants to be different; demands attention

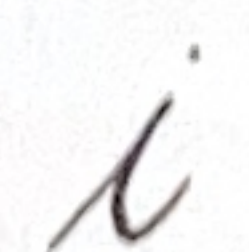
 dot very thick: aggressive and domineering; bitter; sometimes cruel

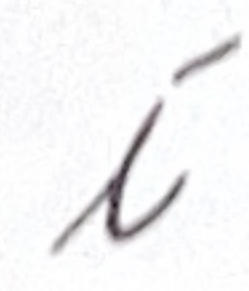
 dot wavy and/or curved: humorous

 dot on the left: procrastinator; indecisive; cautious; hesitant

 dot hooked or tentlike: perceptive; critical or analytical viewpoint

 dot eliminated: careless; lack of concentration and/or initiative

 dot very light: timid and shy; easily intimidated or influenced by others

 dot long, like a dash: enthusiastic; worried; prone to be impatient

■ Want to find out if a friend is sincere, a neighbor discreet? Clues to these traits are hidden in handwriting—particularly in the formation of the letters *o* and *a*. For example, when all *o*'s and *a*'s are open at the top (sample 1), it indicates the writer is truthful, frank—and

1. *Otto asked an Army officer*
2. *Otto asked an Army officer*
3. *Otto asked an Army officer*

talkative. In large writing with a right slant, open *o*'s and *a*'s point to a gossip; in small writing with a vertical slant, they indicate an outspoken, quite sincere, intellectual.

O's and *a*'s that are sometimes open, sometimes closed at the top (sample 2) indicate a sincere person, neither very talkative nor reticent. He or she can usually keep a secret.

When all *o*'s and *a*'s are closed (sample 3), the writing points to someone cautious; secretive. And if *o*'s and/or *a*'s are sometimes knotted (note the first *a*, sample 3), that person may wish to hide something. When all *o*'s and *a*'s are closed and knotted, the writer is highly secretive and reserved—often, someone insincere.

■ In handwriting analysis, the stroke that ends a word is called a "final." This stroke is of value because, analyzed accurately, it reveals and confirms other findings about the writer. Most people write with a variety of finals, but variety is a bonus, not a problem, for each final tells more about the writer's personality. In the samples below, the final is seen in the letter *e*, and the traits indicated by each follow. To analyze your own or others' finals, match words ending in *e* to the samples.

some

final absent: self-centered; secretive

some

extended ascending final: warm; generous

some?

upturned hook final: persistent; humorous

some

downturned hook final: stubborn; tenacious

some

straight heavy final: ill-tempered; bitter

some

high up-curved final: friendly; mystical

some

blunt downstroke final: bossy; opinionated

some

curled back final: selfish; inconsiderate

some

curled under final: self-absorbed; vain

some

curled over final: protective; sensitive

some

whiplike final: cruel; stubborn

some

vertical final: daydreamer; visionary

some

straight descending final: passive; meek

some

final used to fill word spaces: distrusting

some

double-curved final: emotionally disturbed

some

lasso final: creative; imaginative

some

weak descending final: shy; often fearful

some

strong descending final: domineering

some

short final: withdrawn; discreet

■ By itself, a signature cannot indicate a great deal about the writer's psychological make-up; the body of the writing does that. However, a signature *can* tell you how the writer wants to be seen by the rest of the world; what face that person wears most often in public.

Carla Lindgren

For example, the signature above points to a woman who presents herself as modest and slightly introverted, but nonetheless enjoying people (the clues to these traits are the thin pressure, the sometimes backhanded slant, and the large size writing). The right-flying i-dot indicates enthusiasm and energy; the long finals point to a nature that is generous. On the basis of her signature alone, this woman seems to have moments of extreme idealism (note how high the capital *L* reaches), and other moments when she is unduly practical and realistic (note the small capital *C* and very low *l*).

Again, based solely on her signature, this writer shows herself as logical (almost all letters are connected), with occasional flashes of intuition (note the break between the *n* and the

d). Her open-top letters indicate that she is talkative, but the downstroke of the *d*, separated from the upstroke, leads to the suspicion that she probably holds things back.

Keep in mind, however, that the analysis of a signature alone is superficial—and takes on real meaning only when compared with a specimen of the writer's script. For example, if Carla Lindgren were to write in a small hand, the large size of her signature would indicate that she has to make an *effort* to be sociable; that her large signature is an unconscious subterfuge to hide the depth of her introversion.

Or, if in her writing, the majority of the letters were closed, the open-top letters in her signature would take on a somewhat different significance. She would be revealed as a person less talkative (and better able to keep a secret) than her signature indicates.

REMEMBER, TOO, as you learned in chapter 1, a signature that is larger than the other writing points to a writer with more confidence than is apparent; a signature smaller than other writing points to a person with less confidence. Keep in mind also that professional people who sign many checks are prone to affect a distinctive, involved signature. Usually, this is done as a protection against forgers and a flowery or complicated signature shouldn't be taken as a sign of exhibitionism. True exhibitionists will reveal themselves in *all* of their writing, not merely in the way they sign their names.

■ Beware of the person whose writing is like the first sample below! Why? Because letters that are open at the base are a strong indication of dishonesty and deliberate hypocrisy. An occasional open-base letter can be a slip of the pen, but when such letters appear consistently, the writer is not to be trusted. Another 12 signs of dishonesty appear in the remaining samples, but as each is not a conclusive sign, four must show *clearly* in a script before the writer is considered untrustworthy.

a dog came walking by

look for: letters that are open at the base

A dog came walking

look for: letters that vary in weight and size

a dog came walking by

look for: feather-edge letters; uneven pressure

a dog came walking

look for: fat, snakelike finals; wavy base line

a dog came walking by

look for: up and down strokes that overlap

aa dogs came walking

look for: curls in first strokes and finals

a dog came walking by

look for: consistently illegible writing

to dog came walking by

look for: exaggerated, artificial writing

a dog came walking by

look for: first strokes that have been repeated

A dog came walking by

look for: more left slant in capitals, finals

a dy com walking b

look for: letters that have been omitted

a dig camee walking a by

look for: writing that has many corrections

a dog came walking by

look for: small letters with double knots

chapter 19 / SIGNS OF MENTAL ILLNESS

■ Soon after the kidnaping of a baby, the note, below, was found pinned to a diaper, in a New York subway. The woman who wrote it was not the kidnaper; she was a mental patient—whose illness shows clearly in her writing.

PLEASE RETURN TO ST PETERS
DIDN'T WANT TO HURT NOONE
EVERYTHING SO HARD. TIRED
SICK. THE OCEAN IS SO INVITING
MAYBE NOW ALL FIND
PEACE. I TIRED TO KEEP
HER WARM.
DEAR GOD
FORGIVE ME.

One glance establishes the writer's regression. All the letters are disconnected (showing lack of logic), and this coupled with the muddy pressure indicates instability. Another sign of imbalance: the rising, then falling, base line (notice the words "return" and "Tired"). Perhaps the most revealing clue to the writer's state of mind is the formation of her small let-